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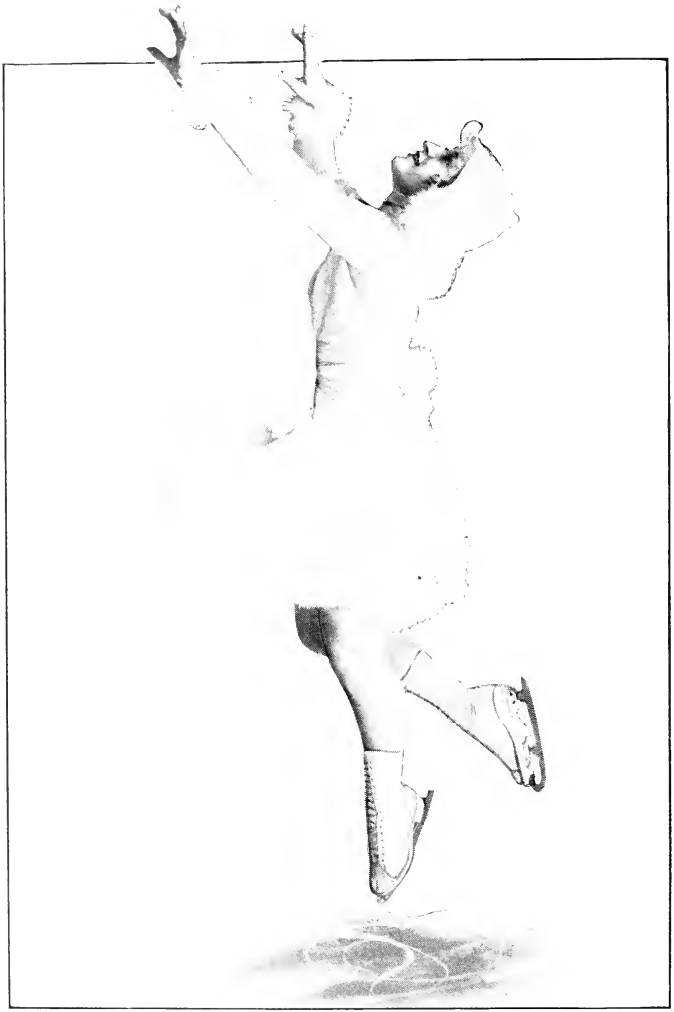

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By

JAMES A. CRUIKSHANK

Judge International Skating Championships, New Haven, 1914, and New York Hippodrome Championships, 1916; author "Winter Sports" and "Canoeing" in Spalding's Athletic Library Series; Traveler and Lecturer on Outdoor Life.

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INTRODUCTION

There has been a remarkable development of interest in the fine sport of figure skating in the United States and Canada. Some have called this a revival or renaissance. To the writer it seems to be much more than a revival. The history of skating on this continent shows no time when there was any such interest in the serious study of the principles and theory of the sport as there is at this time. Never has there been a time when so many were seeking in skating not merely a pastime for outdoors but the right form and practise of that pastime. The difference between knocking a bit of wood around the ice with a stick and the modern highly developed game of hockey is not greater than the difference between "skating," as our fathers knew it, and the recent scientific analysis of skating strokes and balances.

This awakening has been due partly to the general increase of interest in outdoor sport all over the country, but much more largely has it been due to the presence in this country of a large group of the most expert figure skaters of Europe. Many of these experts are women, or, to speak with more accuracy, they are young girls, which makes their performances on ice, as well as their influence, all the more remarkable, for, literally, they have created an epoch in American sport. They did more in a few months to liven interest in a sport distinctly American in origin and popularity than was accomplished by all the amateur skaters and writers on sport during many years. This is not said in complaint, but is recorded as an interesting development of sport history.

These European girls skaters demonstrated that here was a comparatively neglected field for exercise and pleasure which was open to every young girl and grown woman at all interested in athletics. Perhaps the influence of these foreign stars upon the national interest in skating has

been greater among women than among men. Responsive to that interest among women, Messrs. A. G. Spalding & Bros. have put upon the market the identical pattern of skate devised and used by "Charlotte," regarded by many as the greatest skater in the world, and to offer a handbook of figure skating especially addressed to women.

The style of skating advocated in this book and the principles upon which that skating is based are those employed by "Charlotte" and other foreign experts who visited this country, and known all over the skating world as the International style. The United States has been the last country of the world to adopt a standard of skating and theories for the right manner of skating which have been in vogue in other countries for many years. This most important development means far more than at first appears. It means that the United States is now ranked among the best skating countries of the world and that its skaters who learn the right principles are equipped to compete with the

skaters of the world on equal terms. It means that the benefit of international exchange of skating literature, pictures and visits is available to our skaters. It means that we have graduated from isolation in skating to our rightful place as contestants among the best skaters of the world.

The monumental work, "The Art of Skating" (Spalding Athletic Library No. 8R), by Irving Brokaw, leading American amateur figure skater, is without question the most comprehensive and valuable work on figure skating ever published in any language. It should be in the library of every skater. To its carefully analyzed descriptions of every important skating position, every expert skater as well as every writer on the sport is indebted. Occasional references are made to it in the body of this work.

The author, acknowledges, also, the assistance of many professional and amateur skating friends for valuable comment, suggestions and photographs.

JAMES A. CRUIKSHANK.

CHAPTER I

FIGURE SKATING FOR WOMEN

THE FUN AND FASCINATION OF FIGURE SKATING—GRACEFUL, HEALTHFUL EXERCISE—EASY OF ACQUIREMENT—PHYSICAL BENEFITS.

It is not extravagant praise of figure skating to say that it is probably the finest sport available to the majority of American women. Women who have tried all athletic sports, indoor and outdoor, and have persisted in figure skating long enough to become reasonably familiar with its intricate fascinations, testify to its unrivalled attractions and benefits. Owing to the large number of artificial ice skating surfaces now available indoors, it has even been removed from the list of sports dependent upon the weather and can be indulged in whenever fancy prompts. Opportunity for regular practise, with uniform ice and temperature, is now added incentive to the sport and contributes much to quick progress in its mastery.

It is almost a universal pastime for all northern climes. None but the lame or the blind are debarred. All ages may skate, from the tiny miss in brief pinafore to the elderly matron. The skating of a little girl of twelve years thrilled five thousand people one afternoon in the New York Hippodrome; the most expert woman skater and instructor in figure skating in the leading rink in the United States is a grandmother.

There should be correction of the idea that muscular strength is prerequisite to figure skating. No greater mistake is made concerning any sport. It requires less physical strength than almost any other sport. Unlike other sports, such as tennis, golf, horseback riding, swimming, it can be made either strenuous or gentle. The supremacy of certain expert skaters of very slight physique is proof that bulk of muscle does not count here. If it did, little girls could not achieve such remarkable progress in three or four seasons of skating. A small number of beginners find their ankle muscles weak and undeveloped, but with the

right equipment of shoes and skates even this difficulty disappears in a single season.

Skating is a sense of balance, readily learned by almost anybody, combined with a knowledge of prescribed poses now, fortunately, set down in plain English and even illustrated with splendid photographs. Never has any sport of equal intricacy been favored with such splendid photographic studies for the use of the ambitious student.

The physical benefits of skating are many. The rinks contain almost as many women who are skating to "reduce" as they do those who are skating to develop additional flesh and strength. Curiously enough, the sport will do either. In moderation, it quickens every fibre of the body, makes for increased zest in living, better appetite and additional flesh. Vigorously persisted in, it will greatly reduce useless adipose tissue, especially around the waist and hips, and transform bulky fat into hard, firm, flesh and muscle. A casual study of the poses taken by the expert skater will convince any woman familiar

with anatomical facts that here is one exercise or sport which is almost as universal in the muscles it employs as swimming and which ranks next to that sport in the variety of muscles employed.

In proof of the claims for the physical benefits of skating one can point to any expert woman skater, amateur or professional. Invariably there is lithe, smooth, muscular development, entire absence of fat, supple muscles, without a suggestion of the knotty bunches characteristic of experts in some other sports and a grace of carriage which is produced by no other sport, not even fencing. The physical perfection of the professional women skaters now visiting this country or the expert amateurs to be seen at many of the rinks bears out every claim one could make for the unrivalled benefits of skating.

CHAPTER II

CHARLOTTE'S OPINION OF AMERICAN SKATING

GREATEST WOMAN SKATER DISCUSSES AMERICAN FORM—FRIENDLY COMMENT OF A SKILLED CRITIC.

We learn more from our honest critics than we do from our flattering friends. "Charlotte," whose fame and achievements in the skating world entitle her to have an opinion about every form of skating, has said some frank things about American skaters and skating which ought to have place in an American book of instruction on skating.

The writer has the honor of the little star's friendship and put into shape for American publication her theories of skating, since she does not speak English fluently. When she had visited some of the most popular of the American skating resorts she was honest enough to say just what she thought about the skating she had seen in this country. The result was a

composite. Brickbats and bouquets would be the best way to describe what she said. Naive truthfulness is the peculiar characteristic of this charming little stage athlete.

"I have never seen worse general skating that I have seen at the public skating resorts in New York City and its vicinity," says the honest little foreigner. Then she tags a bouquet to the brick by saying: "but the energy and the enthusiasm of the skaters was wonderful. If only they had the right sort of shoes and the right pattern of skates and some serious training, I am sure they would accomplish wonders.

"Why do they not learn that you might as well try to dance in rubber boots as try to skate in the shoes they wear? It must be because there has been too little educational work on the subject of skating. I find that many are very willing indeed to take my advice as to the right skates and shoes. They write to me, or even come to see me, to learn if their ideas as to outfits are right. Some of them even bring their outfits to me for comment or criticism.

And when I tell them what to get they are very nice about it, very grateful and they start right off to get the very things I have described, no matter what they cost. I have really never seen any people so willing to take expert advice about skating as the Americans are. This very readiness to get the right outfits shows that they will become great skaters if only they will practise faithfully.

"This real interest in the right equipment makes all the more remarkable the wrong equipment seen almost everywhere. I have seen children, in clothing which indicated they came from families of wealth, whose skating equipment was enough to send them to the hospital. Buttoned shoes, with cloth tops and thin soles incapable of furnishing proper support for vigorous footwork; ninety per cent. of the grown people had shoes utterly unsuited to skating. No wonder their ankles turned, putting a positively dangerous strain upon unused muscles of ankle and feet.

"Fifty per cent. of the skaters were wearing wrong size skates. Some of the

skates must have been grandpa's, they were so large. Occasionally the skates were much too short, although this is not by any means as bad as it is to have them too long. Notice how my skates come just to the front edge of the shoe and project just a little past the heel.

"American skating is much too fast and too hurried. Take your time, is my advice. Make the figures deliberately and make them large; in fact, if you make them large you will have to make them deliberately. Another bad fault of the average skater is looking down at the ice too much. Learn to look where you are going by a quick glance at the ice over which the stroke will take you, not by studying the ice with bowed head. Erect carriage is the most important feature of graceful skating.

"Very few American skaters seem to practise skating on one foot. Their two feet are on the ice all the time, which is very wrong. They should practise long curves, with careful balance, keeping one foot off the ice just as long as possible. Anybody can skate with both feet on the

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ice. Learn the difficult balances of one-foot skating.

"There is plenty of energy and enthusiasm in this country to develop dozens of skaters of national championship caliber. But the energy must be applied rightly; serious, painstaking practise must be persisted in if one is to become a really good skater. I do not mean that one cannot have fun while skating. It would be foolish to say that to Americans, for you get fun out of everything. I have been delighted with the merry spirit with which everybody skates here. In Europe when one becomes an expert skater one takes it very seriously. But here I can imagine being a great skater and at the same time having great fun.

"Your national traits come out in your skating. Quickness, versatility, adaptability, physical strength, athletic prowess; these things all show in one's skating, and all of them are good for skating progress. But there must be something more than these things. The serious study of the fundamental theories of skating strokes is

almost unknown in this country. Most American skaters have not the slightest idea of what they are doing, how they do it or how they would do it over again. A very limited number of skaters whom I have met here, who have visited the Swiss resorts in Winter, or the great rinks of Europe, know something of the principles of the various skating strokes.

"These principles of the various strokes, especially the school figures, as they are called, because they are fundamental to further progress, absolutely must be mastered or all the finest enthusiasm will be in vain. Practise them over and over just as the skilled musician practises the five-finger exercises. Without them, there can be no real progress in this beautiful art. And I know you Americans will make the greatest skaters in the world, for you always succeed in anything you undertake."

Which seems to be a bunch of roses concealing a few thorns.

CHAPTER III

THE EQUIPMENT

CORRECT SKATES AND SHOES—SUGGESTIONS FOR DRESS—RINKS AND PONDS.

There are few sports in which the right equipment plays so large a part as it does in figure skating. The entire weight of the body is sustained for some time, and over a wide expanse of ice, by the muscles of one ankle. This ankle must itself be sufficiently supported by the shoe to be both rigid and yet flexible while sustaining the weight of the whole body balanced on a knife edge of steel. The importance of right shoes and right skates is apparent. The shoes must be right, or they will not properly support the ankles, and the skates must be right or the balance cannot be sustained comfortably.

There is now general agreement among expert skaters of all nations that the two-stanchion-round-toed skate, such as the "Charlotte" model for women or the "Salchow" model for men as made by Messrs.

skate and it makes a much more graceful appearance.

The shoe should be most carefully chosen. Perhaps no shoes used in the world are so carefully selected as the shoes of the expert skater. The subject of the right shoe for skating has been studied most critically during the past few years and as a result there is a uniform pattern, found wherever expert skaters congregate, from which it is unwise to deviate. It is impossible to get skating satisfaction out of a shoe which is used for general street and walking purposes. In the walking shoe there must be room for the spread of the toes and the bending of the ball of the foot. In the skating shoe the toes must be firmly, but not rigidly, bound by the shoe, there is no bending of the ball of the foot at all, the ankle must be well supported in the severest strains it is ever called upon to bear and the muscles of the calf must be sustained in their strong play and flexing.

Not the least important item of the correct skating shoe is the careful design of the tongue, which must be rigidly bound

against the tender muscles of the instep, and which must therefore be padded with some soft yet firm material. Much serious damage is done through tight lacing of ordinary street shoes over tender insteps; a raw spot at this place on the foot, which is very frequently caused by such abuse, heals very slowly and stops skating for a long time.

The high shoe is now regarded as the only correct shoe for skating. Such a shoe supports the leg muscles and ankles and makes a much more graceful appearance with the short skirts which are customarily worn.

Much the better result is obtained by selecting the shoe and the skate at the same time with the skate attached to the shoe. There are very few shoemakers who know how to correctly set a skate on a shoe.

In the matter of costume there is wide range of choice. A reasonably full skirt, comparatively short, is essential. Its length depends upon the height and figure of the wearer, but it should not be longer than the tops of the skating shoes nor shorter than

the middle of the calf of the leg. The material may vary all the way from leather to sheer silk. Some of the costumes worn by the best women skaters of New York are simple and others are elaborate. The costume for rink skating naturally may be made somewhat more striking than that which would be appropriate in public parks. The expert skater may accentuate the beauty of her work by a costume of somewhat pronounced character, while the beginner would be wise to employ subdued colors and simple design. In general it is true that the same costume is not suited to both indoor and outdoor skating.

The chief requirements in a skating costume are freedom from bulkiness in involved movements and flowing lines in the big curves. To aid in these results silk or satin bloomers are generally worn over some skirt material which is not too stiff to take graceful lines during athletic movements. Leather had some vogue in the fashion pages of the magazines, but very little among expert skaters; few materials could be more inappropriate.

Silk sweaters, if not too long, lend themselves very well to good appearance on skates and women of good figure find one-piece costumes, of the Princess type, well suited to the sport. The latter design of skating costume is very popular among many of the best amateur women skaters of Europe. Sensible, suitable skating costumes are not subject to caprices of fashion and may be used for several seasons. Fur around the bottom of the skirt may be correct style, but it does not add to the grace of a skating costume; in fact, the simpler the lines of the skirt the better they fit into a general impression of bodily grace. Of course, the costume for exhibition skating and ice ballets is a matter of individual taste and the requirements of the occasion.

Good ice is as essential to progress in figure skating as any other part of the equipment. There has been a fine response to the demand for artificial ice rinks all over the country and there are now a number of such rinks in the United States and

Canada, climate being no longer a bar.

Private or club tennis courts can be flooded and frozen when right weather prevails and will be found an easy and practical way of securing good skating. There should be an embankment of a few inches in height, made of dirt, around the courts and the better plan is to spray the water over the surface rather than flood it on.

CHAPTER IV

FORM AND GRACE

HINTS FOR THE BEGINNER—NATIONAL STYLES—THE UNIVERSALLY ACCEPTED INTERNATIONAL STYLE—CORRECT CARRIAGE AND GRACE.

The beginner will need some friend at the first few trials of the sport. Few tests of friendship are severer than teaching one's friend to skate. Yet the sad truth must be recorded that unless one's teacher has correct form and a thorough knowledge of the principles of the various strokes, it will be well to say "thank you" and also "adieu" to the teacher after ability to get around alone is attained.

After the beginner has ability to stand alone on skates and perhaps wiggle around the rink on both feet, the time has arrived to seriously study and practise correct form in the fundamental school figures. Bad teaching of these elementary figures will linger with the serious student of the art for years and perhaps never be eradicated.

It is much better to employ an expert teacher, of which there are many now in this country, for such lessons as are required to master the school figures. Written descriptions are excellent and necessary; they should be memorized, or even carried on the ice for study and practise there, but no written description can take the place of a competent teacher who will criticise, illustrate, and even move the limbs of the skater into right poses.

There are conspicuous national traits in skating. The American style for many years has been quick, nervous, small and too much given to intricate figures skated at great speed on both feet. The English style has been stiff, angular, formal and ceremonious. The new International style, is the result of the visit to Europe in 1865 of Jackson Haines, of Albany, N. Y., the greatest skater of his day, and improvements on that style by the greatest skaters of Europe during the past fifty years. It is now the standard for figure skating competitions all over the world. It is a comprehensive system, giving proper place

to school figures, free skating and special figures, skated in large size, accurately, and with fine emphasis on correct form and pose.

The carriage of the head largely influences the appearance which a skater makes on the ice. From the very start learn not to look down at the ice; merely glance down occasionally. Looking at the ice is entirely unnecessary in well kept rinks; there are no sticks or obstructions to guard against, and no other reason for looking down exists except that of placing some of the intricate figures accurately.

Suppleness of the body is prerequisite to good form in skating. The waist must occasionally be twisted as it is in few other sports. The spread-eagle figure, which consists of touching the heels and turning out the toes until the feet form in a straight line, is the basis of many important figures and implies a control of thigh muscles required in no other sport. These are examples of the requirements of good skating; few beginners have them, but they usually come with persistent practise. Figure skating requires, and also teaches,

suppleness of every muscle of the body. Stiffness and rigidity must be fought against until the skater has become master of the strokes and even then it is doubtful whether the rigid pose is more effective than the supple one.

The body should be held upright, with the shoulders generally well back and the chest out. Temporary bending of the body at the waist is often necessary and frequently adds to the effectiveness of the stroke or its grace, but it must not be long maintained.

The carriage of the legs is in many respects the basis of the attainment of the correct stroke. The skating leg invariably should be bent at the knee, both at the beginning of the stroke, where initial force is established, and throughout the figure. There will be many times when the knee of the skating leg will need to be further bent or somewhat straightened to allow fall and rise of the body, but straight stiffness of either leg must not be permitted at any time. The balance leg, with the knees well separated, should be turned out-

ward and the toe pointed downward; this is done by the hip and ankle muscles. The knee of the balance leg always should be bent; generally to the same extent as the skating leg.

The arms should be carried fairly high, or what seems high to the student of the new style of skating. In many movements they are carried but little below the level of the shoulders. They should be extended from the body, with the palms turned down and the fingers slightly extended, but neither clenched nor spread out like claws.

Mere description of good form in any sport is only partial aid to its attainment. The photographs in this book, probably the best collection of pictures of great women skaters ever brought together in one volume, should be carefully studied by the ambitious figure skater. The fact that many of the women skaters whose photographs appear here are theatrical stars, whose graceful entertainments on ice thrilled all Europe before they came here, is added reason for studying their carriage of head, body, legs, arms and hands.

CHAPTER V

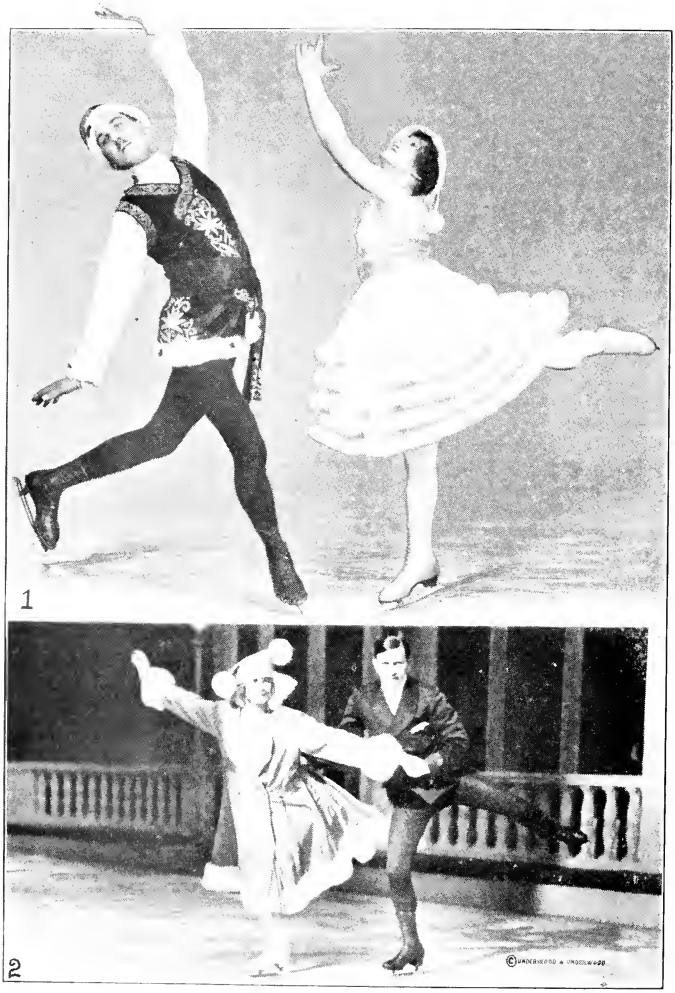
FUNDAMENTALS OF FIGURE SKATING

ELEMENTARY FIGURES—CURVE THE BASIS OF FIGURE SKATING—INTERNATIONAL STYLE STANDARDS.

While the fundamentals of figure skating are simple indeed, the ramifications and combinations are without number. Upon the foundation of a few curves, turns, spins and jumps there can be built up a skating performance of the most amazing variety and seeming originality. Probably one of the chief charms of the sport is the large opportunity which it contains for individuality of programme as well as individuality of style.

Mr. George H. Browne, Cambridge, Mass., one of the leading authorities on the technique of figure skating, whose elaborate analyses of skating styles of many countries, and translations of foreign works on skating, have greatly enriched the

ALFRED AND SIGRID NAESS,
Fancy Skaters at Hotel Biltmore Rink, New York.
Feder, Photo.



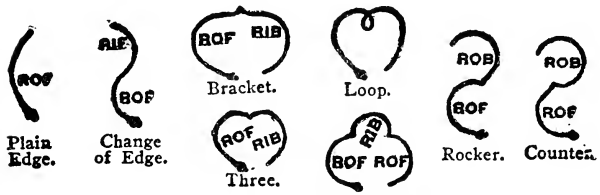
1. The Paulsens; 2. Miss Wittaker and Mr. Hoagland.

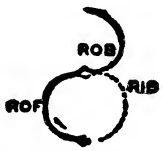
MISS FANNY DAVIDSON,
Of New York, whose fame is international.
El Rose, Photo.

NEW YORK HIPPODROME SKATERS ILLUSTRATING METHODS OF TEACHING.

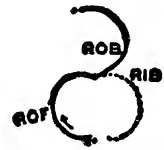
White, Photos.

literature of the sport and stimulated its popularity, has figured out more than eight thousand skating figures based upon a combination of the fundamental figures. No one skater of any country excels in all the different phases of the sport. Temperamental differences or physical peculiarities influence excellence of performance in special fields; one may incline toward great size of simple figures, while another may feel drawn toward intricate designs or spins.





Difference between Counter Rocker and Three.



Difference between Rocker and Three.

THE ELEMENTS AND OTHER SCHOOL FIGURE TURNS.

Fortunately, the rules for figure skating are now arranged so as to encourage rather than repress individuality of style. Some of the great skaters incline toward dashing, showy work, having small regard for the accuracy with which the tracings are made on the ice. Others pay much attention to that accuracy and sacrifice boldness and freedom for it. While there is good reason for uniform rules wherever figure skating becomes a popular pastime, nevertheless it is to be hoped that such rules will not become so rigid as to stifle the expression of the personality of the skater. It is quite permissible, at the present time, for a skater to develop individuality of style without being penalized, so long as right standards are followed.

The beginner should be well grounded in the few essentials of style and absolutely sure in the performance of the basic figures; after that the expression of personal attitude toward the graceful sport is, and should be, encouraged. There prevailed in this country up to within a decade ago, and there prevails in England today, a

rigid interpretation of skating standards which would kill any sport. The new International style places emphasis on performance of the school figures, from the standpoint of:

1. Correct tracing on the ice.
2. Carriage and Movement.
3. Size.
4. Accurate covering of the tracing in repetition.

These points are not of equal importance, but are marked in the descending scale stated. The standards for free skating are:

1. Contents of the programme.
2. Manner of performance.

In the Free Skating programme are included Special Figures, original or unusual figures not included in school figures nor suited to free skating programme; difficulty is the important consideration in special figures rather than good form.

The curve is the basis of all figure skating. The four edges, consisting of outside forward and outside backward, inside forward

and inside backward, are the foundation of all further progress in the sport. Then come the changes of edge, or serpentines, threes, double threes, loops, brackets, rockers, counters, one-foot eights, change-three, change-double-three, change-loop, change-bracket, three-change-three, double-three-change-double-three, loop-change-loop, bracket-change-bracket. These figures are known as the School Figures.

Included as elementary figures are the pirouettes, jumps, cross-cuts or anvils, beaks, grapevines and spread-eagles.

The American skater is especially directed to the fact that size is a most important point in correct skating. The American, so peculiarly given to emphasis on size in almost every other field, has been the one nation of the world to skate a small and cramped style.

CHAPTER VI

THE SCHOOL FIGURES

STANDARDS OF THE SKATING WORLD—IMPORTANCE OF CORRECT CARRIAGE WHILE LEARNING THEM.

The School Figures, adopted by the International Skating Union, and accepted as standard in all parts of the world, are the result of years of comparison and competition among the best experts of Europe. Their importance as training for the sport cannot be over-estimated. No skater can be regarded as skilled until she can execute the school figures. In the enthusiasm to learn waltzing on ice, for instance, many women skaters neglect the study and practise of the school figures, forgetting that they are trying to learn to fly before they have learned to walk.

Persistent practise in these figures will do more for the skater than any amount of time devoted to difficult, advanced strokes which have their basis in the neglected school figures. It is doubtful

SCHOOL FIGURES

The Schedule

Elementary School Figures

CIRCLES (EIGHTS).

No.	Description.	Value.
1.	*ROF—LOF.*	1
2.	*RIF—LIF.*	1
3.	*ROB—LOB.*	1
4.	*RIB—LIB.*	2

LOOPS.

No.	Description.	Value.
14.	*ROF—LOF.*	2
15.	*RIF—LIF.*	2
16.	*ROB—LOB.*	2
17.	*RIB—LIB.*	2

SERPENTINES.

5a.	*ROIF—LIOF.*	1
b.	*LOIF—RIOF.*	1
6a.	*ROIB—LIOB.*	2
b.	*LOIB—RIOB.*	2

BRACKETS.

18a.	*ROF—LIB.*	3
b.	*LOF—RIB.*	3
19a.	*RIF—LOB.*	3
b.	*LIF—ROB.*	3

THREES.

7.	*ROF—LOF.*	1
8a.	*ROF—LIB.*	2
b.	*LOF—RIB.*	2
9a.	*RIF—LOB.*	1
b.	*LIF—ROB.*	1

ROCKERS.

20a.	*ROF—LOB.*	3
b.	*LOF—ROB.*	3
21a.	*RIF—LIB.*	4
b.	*LIF—RIB.*	4

DOUBLE THREES.

10.	*ROF—LOF.*	1
11.	*RIF—LIF.*	1
12.	*ROB—LOB.*	1
13.	*RIB—LIB.*	2

COUNTERS.

22a.	*ROF—LOB.*	2
b.	*LOF—ROB.*	2
23a.	*RIF—LIB.*	3
b.	*LIF—RIB.*	3

Abbreviations: R—Right, L—Left, F—Forward, B—Backward, O—Outwards, I—Inwards.

Advanced School Figures

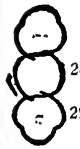
ONE FOOT EIGHT.

No.	Description.	Value.
24a.	*ROIF—LIOF.*	2
b.	*LOIF—RIOF.*	2
25a.	*ROIB—LIOB.*	3
b.	*LOIB—RIOB.*	3

CHANGE-THREE.

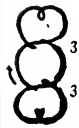
26a.	*ROIF—LOIB.*	2
b.	*LOIF—ROIB.*	2
27a.	*RIOF—LIOB.*	3
b.	*LIOF—RIOB.*	3

CHANGE-DOUBLE THREE.



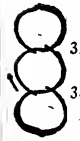
28a.	*ROIF—LIOF.*	1
b.	*LOIF—RIOF.*	1
29a.	*ROIB—LIOB.*	3
b.	*LOIB—RIOB.*	3

CHANGE-LOOP.



30a.	*ROIF—LIOF.*	2
b.	*LOIF—RIOF.*	2
31a.	*ROIB—LIOB.*	3
b.	*LOIB—RIOB.*	3

CHANGE-BRACKET.



32a.	*ROIF—LOIB.*	3
b.	*LOIF—ROIB.*	3
33a.	*RIOF—LIOB.*	3
b.	*LIOF—RIOB.*	3

THREE-CHANGE-THREE.

No.	Description.	Value.
34a.	*ROF—LIF.*	3
b.	*LOF—RIF.*	3
35a.	*ROB—LIB.*	3
b.	*LOB—RIB.*	3

DOUBLE THREE-CHANGE-DOUBLE THREE.

36a.	*ROF—LIF.*	3
b.	*LOF—RIF.*	3
37a.	*ROB—LIB.*	4
b.	*LOB—RIB.*	4

LOOP-CHANGE-LOOP.

38a.	*ROF—LIF.*	4
b.	*LOF—RIF.*	4
39a.	*ROB—LIB.*	5
b.	*LOB—RIB.*	5

BRACKET-CHANGE-BRACKET.

40a.	*ROF—LIF.*	4
b.	*LOF—RIF.*	4
41a.	*ROB—LIB.*	4
b.	*LOB—RIB.*	4

sport and bad ethics to spend time over intricate movements before the fundamentals have been mastered. One of the leading women pair-skaters of Europe, after winning a championship in pair skating, had to withdraw from the individual championship, in great chagrin, because she could not perform the simple school figures correctly. Without her partner, she was laughed at by tyros. She would better have spent a little more time in individual practise; even her pair-skating would have been improved by it. Americans are so often accused of superficiality by the Europeans it behooves them not to duplicate this curious incident.

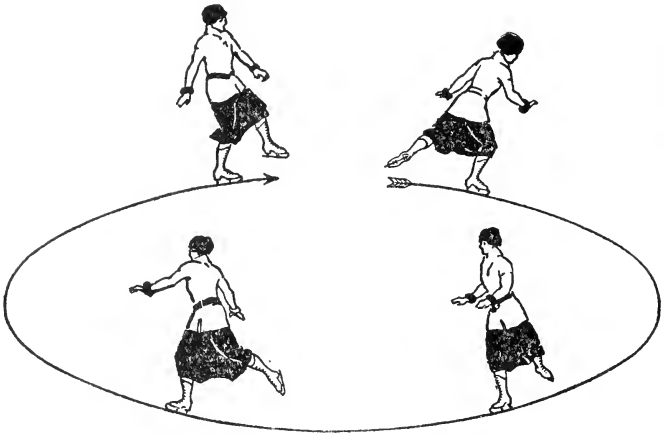
Every school figure should be started from rest. Stand still, press with the flat, not the toe, of one skate against the ice, and lunge boldly out into the figure. All school figures should be started on the right foot, since the succeeding figures alternate the stroke, but it is very good practise to start with either foot and thus learn the strong thrust from standing start, on each foot.

The description of the various school figures and the manner of their execution, is made very compact and concise, so that the skater may, as the author recommends, cut this portion of the book out and carry it on the ice for guidance. This is the custom in the best skating centers of Europe and ought not to make the skater feel that she is taking her sport too seriously. The acquirement of skill in figure skating implies serious attention and persistent, studious practise. The delights of it will more than repay any woman for the study she gives it.

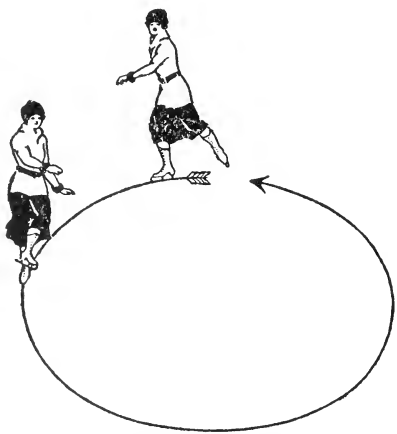
CIRCLES OR EIGHTS

Outside Edge, Forward.

Stand firmly on left foot, left skate across the line of the circle to be skated, called "the print," shoulders turned almost flat with the direction, right shoulder forward. Bend the skating knee strongly and lunge forward onto it, trailing the balance leg well behind, slightly across "the print,"



(ROF) Right outside circle, forward.



(RIF) Right inside circle, forward.

with knee bent and turned out, toe down and out, right arm curved around the breast about six inches from it and left arm extended behind, slightly above the level of the waist. Maintain this position to the center of the circle. Slowly bring balance leg past the skating leg, toe passing close to skating foot and as the balance foot passes the skating foot slowly swing the arms forward, around the body and across to the other side, twisting the body, first at the shoulders and then at the hips. You are then in correct position for the circle on the left foot. Practise most with the foot you are weakest on.

Inside Edge, Forward.

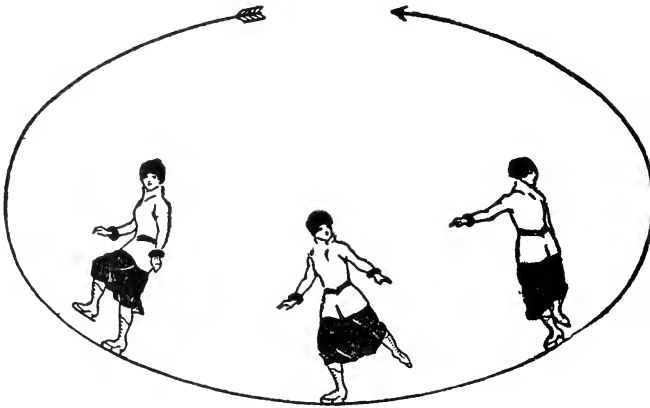
The outside edge is an unnatural balance; the inside edge a natural one. It may be practised first if desired; the writer so teaches his friends who take up the sport. He believes it the easier balance to learn and its acquirement encourages the beginner. The spiral usually results from uncorrected inside edge strokes, which demonstrates it naturalness of balance.

Start from rest, left skate across the line of the direction or print, shoulders square with the print, arms around to right of body, across the print. Lunge strongly onto bended skating knee, carrying balance leg behind but inside the print about six inches and slightly bending balance knee. When about one-third of the circle has been skated, slowly bring balance foot forward, close to skating foot and slightly across the print, at same time moving arms completely around the body so that the left arm now extends backward. While the balance leg has been coming forward the balance changes from a forward to a backward pose, compensating the weight of the balance leg. This in both outside and inside edge circles. It is generally true that when the balance leg is outside the print the arms are inside and vice versa; but there are exceptions. The finish of the inside edge circles forward is a very pretty pose. Outside and inside circles should be made at least six feet in diameter and as much larger as the skater can control.

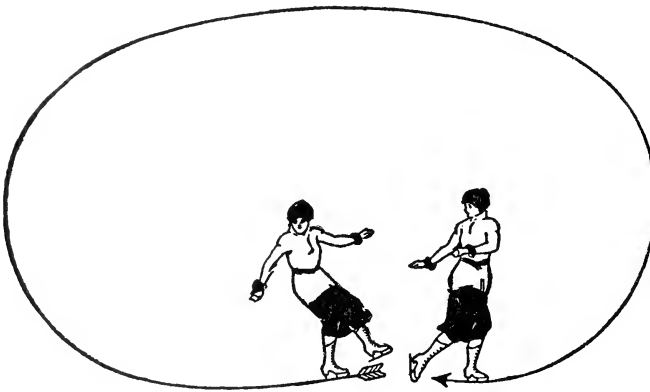
Outside Circles, Backward.

The difficulty is to get strong push at the start. Do not allow yourself to make "running starts"; learn right, by making the circles small at first and gradually acquiring initial strength. The important thing in getting strong backward starts is the daring, risky flinging of the body backward onto strong backward balance. Mastery of this difficult start is half the stroke, for it is one of the easiest of the circles and one of the most delightful.

Bend the toes toward each other, strike out from the flat of the left skate onto the right, with strong bending of the skating knee, carrying the shoulders almost square with the print and the arms directly over it, one preceding and one following the body; balance leg held fairly high, foot across the print slightly and following the body. When about one-half of the circle has been skated, slowly swing the balance foot forward, past the skating foot, bend the thighs well apart in spread-eagle position and flatten the shoulders in line with the print.



(ROB) Right outside circle, backward.



(RIB) Right inside circle, backward.

Inside Circles, Backward.

The most difficult of the circles. Don't be discouraged over your progress, or lack of it; nobody learns these figures with ease. Here again, the plunge is half the battle. And if you fall in this figure be consoled that although it is more difficult than other strokes, the fall is less likely to be a bad one. Swing the right foot in front, press firmly from the blade of the left skate, square your shoulders with the print, face turned out, arms over print and well extended, swing your right foot back and thrust out onto the inside edge backward. Balance leg follows well behind and slightly inside the print; when the circle is half skated, bring the balance foot past the skating foot and carry it well forward to the end of the stroke. The finish of this circle is one of the severest twists the body of the skater is required to learn. As the start of the other, or left backward, circle is made the head must be very quickly turned into the correct, opposite position.

SERPENTINES OR CHANGE OF EDGE

Change-edge figures are very important and should be mastered early. They are skated in three-lobed eights. Thus the start is made on the right outside edge, a half circle is skated, then the change of edge, then a full circle on the inside edge. The left skate is then employed for a half circle on the inside edge, change of edge and full circle on outside edge. There is alternating start therefore on outside and inside edges on both feet.

Right Outside Inside Forward.

Start as for right outside forward circle. When one-quarter of the full circle has been skated bring the shoulders square with the print and the balance foot past the skating foot, somewhat high, to a position well in front of the skating foot. Dip strongly on bended skating knee at the change of edge, then assume correct position for inside forward edge. The arms should be swung forward across the body and fairly close to it as change of edge occurs.

PAIR SKATING—OUTSIDE CIRCLE

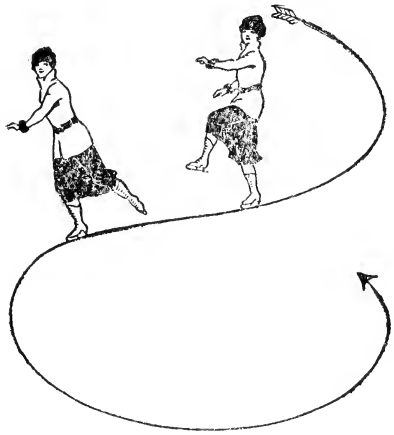
Miss Cathleen Pope and Mr. George Kerner, of New York, famous American Pair Skaters, at the New York Hippodrome. White, Photo.

BRACKET ON RIGHT INSIDE EDGE, FORWARD.
Miss Katie Schmidt of New York Hippodrome.
White, Photo.

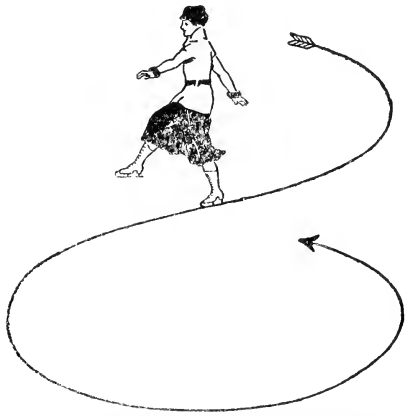
LOOP ON RIGHT OUTSIDE EDGE, BACKWARD
Miss Ellen Dallerup of the New York Hippodrome.
White, Photo.

PAIR SKATING—OUTSIDE CIRCLE BACKWARD.
Miss Hilda Reuckert and Miss Alice Weidemann of the New York Hippodrome.

White, Photo.



(ROIF) Change of Edge or Serpentine; right outside forward, inside forward.



(LIOF) Change of Edge or Serpentine; **left inside forward,** outside forward.

Left Inside Outside Forward.

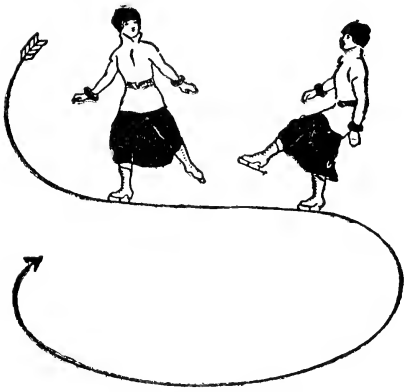
Second half of figure. Start as for inside forward circle. When one-quarter of full circle has been skated, square shoulders with print, swing balance foot past and close to skating foot, carry it well forward and somewhat high, and at change of edge quickly swing the balance foot back past the skating foot, sink well on skating knee, straighten up and assume position for full circle on outside edge forward.

Right Outside Inside Backward.

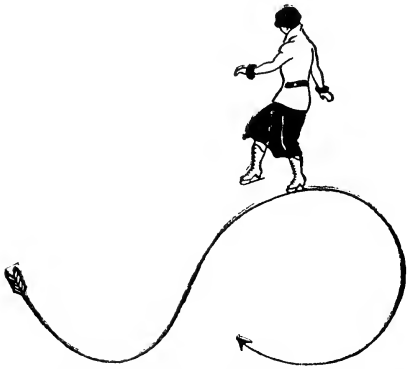
Start as for outside circle backward. When a quarter of the circle is completed bring the balance foot slowly past the skating foot into the correct position for the outward backward circle. As the change of edge occurs, which should be an almost imperceptible swaying of the body, swing the balance foot past the skating foot, in front of the body, and then back again to the correct position for the inside edge backward.

Left Inside Outside Backward.

Second half of figure. Strong start most



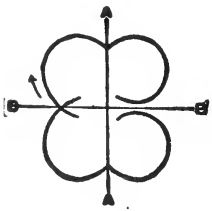
(ROIB) Change of Edge or Serpentine; right outside backward, inside backward.



(LIOB) Change of Edge or Serpentine; left inside backward, outside backward.

important in this figure. Start as for inside edge backward circle. When one-quarter of circle is skated, bring balance foot slightly past skating foot and close to it. As the change of edge occurs bring the balance foot back again, past the skating foot and over the print, maintaining this position until one-half of full circle has been skated, then bring the balance foot past the skating foot again, flattening out the hips and shoulders into correct pose for finish of the outside edge circle backward. The carriage of the balance foot is the secret of the correct performance of the figures.

THREES



A three, as skated in the International style, is a slight indentation in a large full circle, one-half of which is skated forward and the other half backward, or vice versa. They are fundamental to good skating. Waltzing cannot be correctly done until the skater has mastered threes forward and backward. There are eight threes;

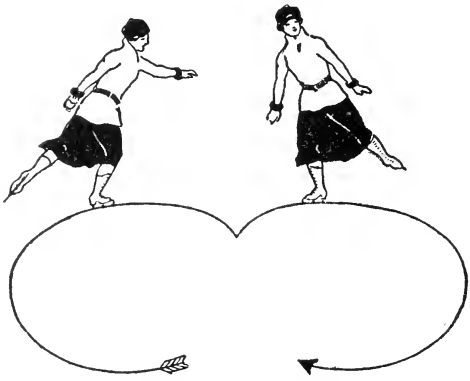
four forward and four backward. In each case the turn is a natural one and from one edge to the opposite edge of the same skate.

Outside Forward to *Inside Backward.*

Start as for outside circle, but immediately begin to slowly turn the shoulders toward center, so that when one-half of the circle has been skated the shoulders are almost in line with the circle. The three is made by a quick turn of the skating foot. After it, extend the balance foot well ahead, over the print, as in backward inside circle.

Inside Forward to *Outside Backward.*

Start as for inside circle, with the shoulders turned away from the center of the circle. The balance foot may be allowed to swing around the skating foot as the three is made or dropped behind it at the turn; the former is the easier method; both are permissible. But there seems good reason, in the interests of uniformity at least, for the general rule



Three. Right outside forward, inside backward.

Three. Right inside forward, outside backward.

that the balance foot should follow the skating foot before, during and after all forward threes.

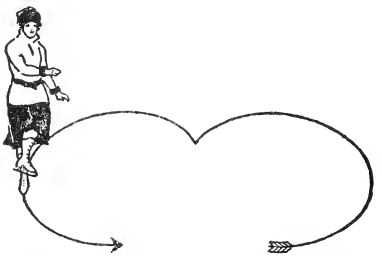
Outside Backward to *Inside Forward.*

Start as for outside circle backward, allowing the balance foot to follow the skating foot, over the print, and as the three is made swing the balance foot around the skating foot, where it remains to the end of the figure. Another correct method of executing this three is to drop the balance foot behind the skating foot as the three is made; one must sink well on the skating knee at the three, to get momentum, if this method is followed.

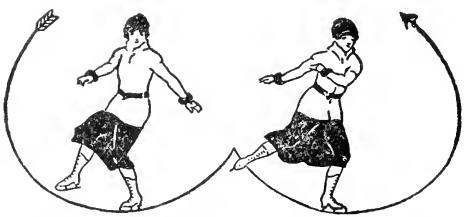
Inside Backward to *Outside Forward.*

Most difficult of the threes. Vigorous start necessary. Toes must be strongly turned in as start is made to get thrust from flat of skate. Start as for inside circle backward but increase twist of shoulders away from center. Three should be done on back part of blade. Balance foot may be kept in front of skating foot during and after three or dropped behind

Three. Right outside backward, inside forward.



Three. After the three, inside forward.



Three. Left inside backward, outside forward.

it as three is made. In the case of all threes, the latter half of the figure should be skated as if it were an independent portion of a complete circle on that edge.

All practise of threes should follow the International rules. Therefore, much time should be devoted to mastering the arrangement of their performance, which is rated twice as important as the threes already described. When the skater has learned the foregoing threes she should combine them as follows:

Right Outside Forward—Three—Inside Backward; Left Inside Backward—Three—Outside Forward.

Same figure, beginning on left foot.

Right Inside Forward—Three—Outside Backward; Left Outside Backward—Three—Inside Forward.

Same figure, beginning on left foot.

Double Threes.

Double threes are very pretty and not much more difficult than single threes. They are much easier forward than back-

ward and should be practised backward the more, therefore. There are eight of them; four forward and four backward. It is most important that the turns in all single or double threes be placed equally distant from the start of the figure; this is more difficult in double threes than in single threes. The arrangement and edges are shown in the diagram on page 38 and should be so practised. There is a certain gain in power possible in some of the turns which makes a too vigorous thrust at the start a disadvantage rather than an advantage.

In the first figure, outside forward, after first three and when the second three is about to be made, the skater is on the inside edge backward; bring the balance foot close to the skating foot and drop it lightly behind as the three is made, slowly bring it forward past skating foot, and finish in correct position of outside forward circle.

For the inside forward double threes there must be greater bending of the skating knee and less turn of the body toward the center. In all threes, single or double, the skater must gradually turn shoulders,

body and hips during one edge into correct position for the following edge.

When the second three, on the inside backward, is about to be made, the balance foot should be brought close to and over the skating foot. After that three, the balance foot may be carried behind the skating foot or forward of it; both positions are correct, but the position forward is probably the better one for rounding out full circle.

Double threes backward are comparatively easy on the outside edges and very difficult on the inside edges. Start for the outside backward figure as for single threes, with a little less turn of the body away from the center. Turn the shoulders slowly into right position for inside forward three, bring the balance foot close up to skating foot, lightly swinging it around skating foot as three is made, carry it in correct inside edge position until second three is about to be made. Bring it up to and over skating foot just before second three, bend the skating knee considerably just before and during the three, straighten up immediately

after and finish the figure on correct outside backward edge.

Inside backward double threes require vigorous thrust and much bending of the skating knee at start. Bring balance foot close to skating foot at each three and carry it over the print throughout the figure; straightening up after first three will add momentum; the second curve of the figure also is a place where power can be gained.

Double threes or a chain of threes should not be practised to the detriment of accuracy in the single threes.

Loops.

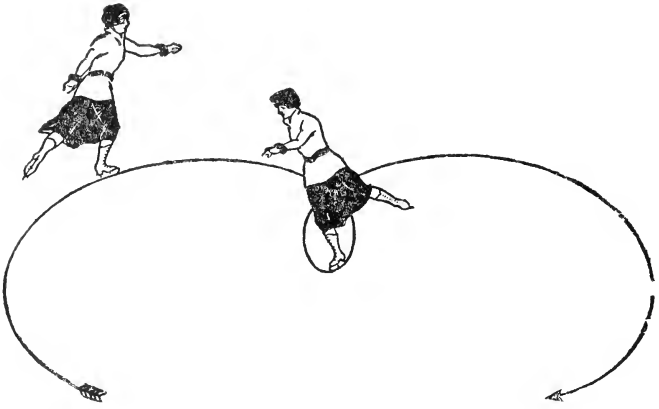
Loops are as important as threes, if not more so. They are more difficult and require entirely different balance. It is even difficult for some fairly expert skaters to execute threes and loops in succession, the balances are so contradictory. Loops should be long, not flat nor round like ringlets. The curve after the loop should be the same as the curve before the loop. The arms must not swing wide of the body as the loops are made or the following curve

cannot be rounded out. Loops almost make themselves when the balance is correct and are not forced turns. The balance leg has more to do with their right execution than it has with other figures.

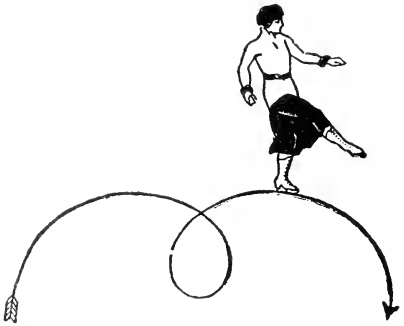
It is better to confine practise to threes one day and loops another day and not try both figures the same session. Later there are, of course, combinations in which both threes and loops are included.

Start the outside forward loop as for the outside edge circles, but twist the shoulders toward the center sooner than in the plain circles. Carry the balance leg well behind, over the print. Bend body and skating knee considerably until the loop is half finished, then straighten up, bring the arms to the sides of the body and the balance foot close to and around the skating foot as the loop is made. Carry the balance foot forward in line with the print and lean backward to finish full circle.

Inside forward loops are started differently from the inside forward circles, since the body should face the center, not away from it. The balance foot should follow the print,



Loop. Right outside forward, loop, outside forward.

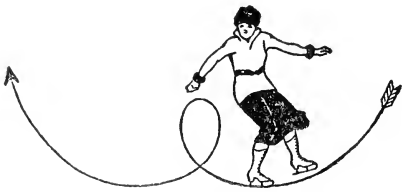


Loop. Left inside forward, loop, inside forward.

knee bent well outward and toe downward. The body should have backward balance until half the loop is done, then forward balance, the balance foot meanwhile describing a quick, small circle over the loop. This loop requires strong edge; the curve after it, very little edge. All loops are considerably dependent upon flexibility of ankle muscles. The balance foot must not be employed to jerk the skater out of the loop; a habit easily acquired and hard to break.

Outside backward loops are easier, to many skaters, than other loops. But great daring is required to throw the balance of the body strongly backward on strong edge and with strongly bent skating knee —half the secret of these loops. All loops are matters of correct position over the loop; no amount of violent kicking of the balance leg will produce loops if the body is in wrong position. Start as for the backward outside circle with even more twisting of shoulders away from center and with head turned well around toward the spot where loop is to be placed. As the loop is started

Loop. Right outside backward, loop, outside backward.



Loop. Right inside backward, loop, inside backward.

FRL. LILLY KRONBERGER,
BUDAPEST.
Winner World's Championship for Ladies, 1908, 1909, 1910, 1911.

FRL. VON MERAY-HORVATH,
BUDAPEST.
Winner World's Championship for Ladies, 1912.

HERR AND FRAU JACOBSON.
In Pair-Skating, Davos.

Jacobsons in combined spiral on opposite feet.

Gentleman on *LOF*; Lady on *ROB*.
HERR AND FRAU WINZER,
ST. MORITZ.

MR. AND MRS. J. H. JOHNSON, OF LONDON.
Winners Championship I. S. Union, 1909, 1912.

PROMINENT EUROPEAN PAIR SKATERS.

HERR HEINRICH BURGER AND FRL. ANNA HUBLER,
World's Champions in Pair-Skating, 1908, 1910.

MISS MURIEL HARRISON,
OF LONDON.

MRS. E. M. SYERS,
OF LONDON

Change of edge *IF* to *OF*.

FRAULEIN REUDSCHMIDT, OF BERLIN.

the whole body is twisted more violently than in any other skating stroke. The balance foot swings sharply around the skating foot, directly over it, the body straightens up and the correct position for backward outside circles assumed, with the head and shoulders turned well toward the direction.

Inside backward loops are very difficult to get out of in correct balance. Start as for inside circles, with the head turned strongly away from the center. Carry the balance foot over the print and not too high. As the loop is made, flick the balance foot around in a small circle over the loop, twist the body vigorously, bring the balance foot out in front of the skating foot and let the body take a forward balance. The balance foot plays larger part in this loop than in others.

Brackets.

Threes are a natural turn; brackets a forced turn. They are not pretty, but they are important of

Bracket and Three, showing difference.

themselves and as connecting figures. Nor are they very difficult.

Brackets are three-turns in an opposite direction; away from the center rather than toward it. For the threes the shoulders are turned toward the center; for the brackets they are turned away from it, flat with the direction or print. In all brackets the balance foot must be directly over the skating foot at the moment of the turn. The position known as spread-eagle is of fundamental importance in the correct execution of brackets. It should be practised independently.

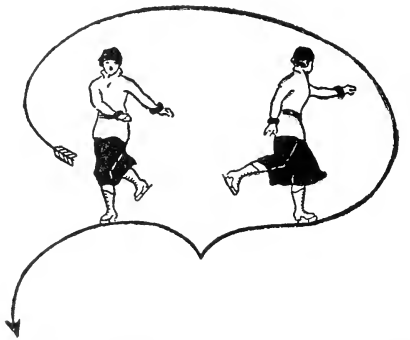
Start as for outside forward circle, but immediately begin to flatten the shoulders with the print and spread the thighs. Bring the balance foot slowly up to and over the skating foot. The balance should be on the forward part of the blade up to the bracket and on the back part of the blade after it, the bracket itself being made on the forward part of the blade. After the bracket assume correct inside backward position.

The complementary half of this figure is the inside backward bracket performed on the opposite foot. Start as for inside circle backward but with much less twisting of the shoulders and body away from the center. Flatten the shoulders and body as the bracket is approached, make it on the extreme back part of the blade and finish as in the outside backward circle.

The third portion of the figure is started as for the inside forward circle, the shoulders and thighs flattened with the print, the bracket made on the forward part of blade and skating knee well bent during its execution. Finish as in correct position for outside circle backward. This easiest of the brackets may be practised first and is so placed in some competitions.

The complementary half of foregoing figure is started outside backward and is the most difficult of them all. Start as for outside circle backward, but at once begin to flatten shoulders and thighs with the print by turning toward the center, not away from it--one of the most difficult of skating poses. Bring the balance foot up

Bracket. Right outside forward, bracket, inside backward.



Counter. Left outside backward, counter, outside forward.

over the skating foot, make the bracket on the extreme backward part of the blade, bend the skating knee momentarily and straighten up into correct position for inside forward circle.

Carriage of the arms is most important in all brackets. As a rule, the arm leading may be somewhat extended, the other kept close to the body, when the bracket has been made the other, leading, arm may be slightly extended. Both positions aid balance and grace of pose. A partner is an aid in the practise of brackets, since there is no reversal of direction and the first attempts at the figure almost require a helping hand.

Rockers.

Rockers are not much more difficult than brackets, but they are much more beautiful, perhaps the most beautiful turns on the ice, especially when done in large size and bold style. They are a comparatively new addition to figure skating. They are natural turns—in the direction which the stroke tends—and require chiefly confidence

and pluck for their achievement; especially in the forward strokes. The backward rockers are difficult and rank high as skating achievements; next to the loop-change-loop they bring the highest marks of any of the school figures. They are invariably turns from one edge, forward, to the same edge, backward; outside forward to outside backward, etc.

Flexibility of the hip, waist and shoulder muscles are requisites to the rockers. Body and shoulders may be facing in one direction while the skating foot is pointed in an opposite one. Smoothness is the characteristic to seek in the rockers. Direction should be continuous and the turn made as part of a sinuous line, not as an independent, jerky movement of its own.

Start as for outside forward circle and turn the shoulders well toward center. Bring balance foot over skating foot. Make the turn on strong edge. Keep the arms close to the body. Twist the shoulders, body and skating leg completely around, as on a pivot, and in the general position for the second portion of the figure, which

follows the turn. The head should look in the direction of motion before and after the turn.

After the turn the balance foot is dropped behind the skating foot and the figure finished as in the outside backward circle.

The complementary half is skated outside backward, rocker, outside forward. The difficulty is to get adequate start or pace; all rockers require speed. Start as for outside backward circle, with the shoulders slightly twisted away from center. Slowly bring them square across the print, then toward center, so that at the moment of the rocker the body is almost in position for outside forward circle. The balance foot should be slowly brought up, so as to be over the skating foot at the moment of the rocker and gently dropped behind after it, the figure being finished as in outside forward circle.

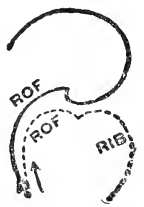
Rockers on inside edges are much more difficult. Start the inside forward rocker as for the inside forward circle but with shoulders and body turned less away from the center. Bring up the balance foot

close to and over the skating foot. Then occurs one of the most difficult skating positions where the skating foot and leg are twisted away from the body and shoulders until after the turn is made, when they will be found in right position for the finish of the figure on the inside backward edge.

The complementary portion of this figure is inside backward to inside forward and ranks high as a skating achievement. It is started as for the inside backward circle; soon after bring the balance foot up to and slightly past the skating foot and twist the shoulders and body away from the center. This rocker should be done on the backward part of the blade and must be done with a quick, sharp turn. Finish as in the inside forward circle.

Counters.

Counters are similar in many respects to rockers; the turn is in opposite direction, but the edges are employed in the same order. It is an unnatural or forced turn.



Careful employment of the balance foot before, at the time of, and just after the turn, is in many respects the fundamental characteristic of counters, as it is of rockers. All so-called rocking turns are executed somewhat alike; while the rotation of the body is different, the sway of the body at the turn and the use of the balance foot are very similar. The concerted action of skating foot, balance foot, shoulders, arms, body and head are more important in counters than in any other figure. The skater will learn in this figure how many things she can think of at one time.

In all forward counters it is most important to resist the tendency to revolve the shoulders toward the coming turn; not, as in threes and rockers, to encourage it.

The swing of the balance foot forward, in front of the skating foot, then back to the skating foot at the moment of the turn, then forward after the turn to the correct position for the circle which follows, is characteristic of all these figures. It is most important to remember in all of these so-called rocking turns that the figures before

and after the turns must be considered independently and yet during the first half of the figure the body must be so turned as to be ready and in correct position for the second portion of the figure. Flexible muscles in ankles, knees and hips are requisite to correct performance of these figures. Many of the best skaters practise these positions standing on the floor without skates.

The backward outside counters require firmer edge than forward counters, slower drawing up of the balance foot and great care to have the balance foot over the skating foot at the time of the turn. Lean backward up to the turn and bend the skating knee; make the turn on the forward part of the blade.

Forward inside counters are started as for the bracket with the shoulders held square with the print until the turn, the turn made on the forward part of the blade with strong bending of skating knee and quick straightening of it afterward.

Start with strong thrust for the inside backward counter, bending the skating

knee considerably until the turn, which is made on heel of blade; then straighten up and finish as in inside backward bracket.

The advanced school figures, so-called in America, consist of developments and combinations of the elementary school figures and require but very little description. They should not be attempted until the skater is fairly expert in the fundamental figures or the balance for those figures will be interfered with. They consist of the eight-on-one-foot, three-change-three, double-three-change-double-three, loop-change-loop, bracket-change-bracket, all performed in single-lobed eight form; and the following, performed in three-lobed eight form: change-three, change-double-three, change-loop, change-bracket. It is most important that the skater practise these figures in the manner prescribed in the diagrams, following the procedure of the International style. All the single-lobed-eight figures are started with the school figure first and the change of edge last; the three-lobed eights are started with the change of edge first and the figure afterward. In all figures,

both elementary and advanced, it is of primary importance that the turns be placed at the correct place in the axis of the eight and equally distant from the center. Power in skating the single-foot eight continuously is in many respects the most important thing for the ambitious skater to acquire. It is worth all the practise any skater can give it. It should be industriously practised forward and backward, starting on both edges.

To secure accuracy in the skating of all school figures it is a good plan to make marks on the ice in center and at ends of the figure and skate carefully to place. Snow heaps are good. But after deep grooves have been worn in one place, change to another, as the grooves will affect the stroke and alter the balance.

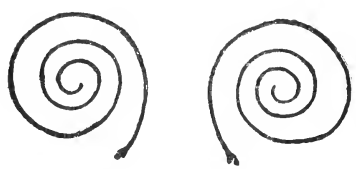
Chapter VII

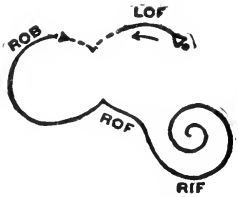
FREE SKATING

HALF THE IMPORTANCE OF SCHOOL FIGURES IN COMPETITIONS—MORE IMPORTANT IN EXHIBITIONS—THE SPREAD-EAGLE, SPIRALS, SPINS, JUMPS, GRAPEVINES

Free skating is the name given to figures not included in the school figures. It is generally done to music and often shows off the ability of the skater in general mastery of artistic or lively movements more than school skating. For this reason it is often given larger place in individual skating than it is entitled to. Theatrical skating, for instance, is almost wholly free skating, no school figures being introduced, except incidentally.

But the really important school figures are the better standard of the skater's ability, as is shown in all competitions. The highest total possible in free skating must not exceed one-half that possible for perfect performance of the school figures. Solid



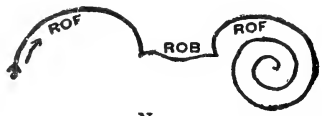


No. 1.

Cross Mohawk Jump
LOF-ROB, ROB
Rocker, Change
of Edge Spiral.

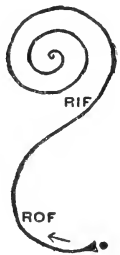
No. 2.
ROF Rocker to
ROB Spiral.

No. 3.
ROF Counter to
ROB Spiral.

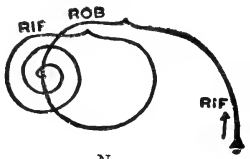


No. 4.
ROF Spectacles to *ROF* Spiral.

No. 5.
LOF or *LIF*
Spiral.



No. 6.
ROF Change of
Edge to *RIF*
Spiral.



No. 7.
RIF Bracket—*ROB*
Bracket to *RIF*
Spiral.

VARIOUS FORMS OF SPIRALS.

achievement in fundamentals rightly receives the higher marking; otherwise a dashing, showy skater, incapable of skating the simple strokes correctly, might win supremacy.

Nevertheless, the free skating programme should be given large place in practice. Not everybody wishes to make skating hard work and free skating may be said to be the play side of the sport. If Europeans over-rate the school figures then Americans over-rate free skating; little urging will be required to make our skaters spend time at free skating.

Simplest of the free skating numbers is the spiral, a fundamental figure, extremely graceful when well done and worth much practise. It should be practised forward and backward on both edges, since it is effective alone or with a partner and the skater should be able to hold the pose on any edge and in any direction. Few strokes are more effective. Miss Ellen Dallerup, the Danish skating star of the New York Hippodrome, is the best exponent of this beautiful stroke now in this country; her

enormous spirals on inner edges forward, poised like a Greek runner, are illustrations of the splendid effectiveness of a simple figure exquisitely well done.

Next in importance is the spread-eagle figure, upon the correct position for which is based many of the school figures themselves and which many good skaters insist should be included among the school figures. Physical peculiarities assist some and retard others in acquirement of this figure, but almost all skaters can learn it with practise. It can be practised on the floor of one's room to good advantage, standing with heels against the wall and turning the feet out, meanwhile pressing against a chair back.

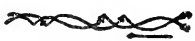
The Double Grapevine.

The Philadelphia Twist.

Spread-Eagle Grapevine.

The Petersburg Grapevine.

"Rusty Skate" Club Grapevine.



The Simple Grapevine.
(Called in 1863 "New York Club" Vine.)

Double Grapevine with "Cupid's Bow."

Double Grapevine with variations.

MISS CHEVALIER AND MR. SCOTT,
Canadian Champions in Ladies' and Men's Figure Skating.

MISS ELSBETH MULLER AND MR. GEORGE C. MULLER,
Instructors in Fancy Skating at the Arena, Boston.

Spins on one foot, on two feet and all forms of whirls are most important free skating figures, as also the great list of grapevines, none of which can successfully be learned from written descriptions. Diagrams help a little in mastery of grapevines if the skater will carefully study them out. Jumps and pirouettes on one foot are also very important and the strokes which are known in America as Mohawks and the Spectacle figure or Brillen dance step.

Fig. 1.

Here the balance foot is held behind while the skater makes the forward turn, then swings it in an undulating movement from outside to inside the print, then it is held behind as the employed makes the back counter turn.

Fig. 2.
Moves from *IB* to *OF*.

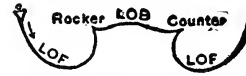


Fig. 3.
The Brillen or Spectacle Move.

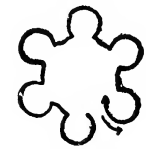


Fig. 4.
The Brillen or Spectacle Dance.

All forms of dance steps may be used in free skating, but the small, jerky movements which properly belong to special figures should be avoided and the programme kept a harmonious and smooth arrangement of large, showy or intricate combinations,

skated to perfect time and with ease. American skaters excel in free skating, yet they have never developed the habit of all good European skaters of making up a programme from the figures which they can skate best and combining it into a well-arranged number. Let them get away from the idea that this sort of thing stamps them as theatrical entertainers; on the contrary it is an excellent method of developing their own skill in the various strokes and their adaptation to each other.

Free skating shows individuality more than school skating. Here one's fondness for spins, or spread-eagles or grapevines may be given full play; style and form may be considerably effected by personal attitude toward the sport. It is in free skating that some of the most interesting characteristics of skaters come out.

The standards by which free skating are judged are the contents of the programme, its difficulty and variety, and the manner of its performance, harmonious composition, sureness and carriage.

CHAPTER VIII

SPECIAL FIGURES

FEW WOMEN ATTEMPT THEM—THIER IMPORTANCE AND INTEREST.

Special figures consist of those figures not suited to free skating and having no place in the school figures. They are generally performed on one foot and consist of swings of the balance foot to assist the execution of some small, intricate stroke. A few of them are not too difficult for women to attempt and some of them add much to the reputation of any skater, either man or woman. It is a curious fact that very few American women, even those who have skated professionally, as teachers or in theatricals, have devoted any time to their acquirement. Yet they are capable of introduction into skating with startling success.

The crosscuts, of which there are a score, are of first importance. They may be described as movements in which the skater's body remains over one spot, or

very near it, while the skating foot performs an intricate figure assisted by the balance foot vigorously used. They are tricky knacks which are learned suddenly and after that are performed with comparative ease.

Spectacles.

Reversed Spectacles.

Cross-cut, Straight top.

Cross-cut, Curved top.

Cross-cut, Intersected top.

Reverse Cross-cut.

Sanders Reverse Cross-cut.

Double Anvils.

And, further, the above fundamental parts somewhat altered:

Diamond Cross-cut.

Lebedeff Reverse Cross-cut, 1890.

The anvils, one of the most beautiful figures traced upon ice, are of the same description. There are many anvils; the first or simplest being by no means difficult of achievement and the others, which are based upon it, matters of additional study of balance while the figure is being executed. There are few figures which the general observer of skating admires more than the anvils.

Special figures are better illustrated than described and can be learned from written descriptions by very few skaters. Their interest as well as their conception may be understood when it is known that expert skaters sometimes draw intricate designs on paper and then "see if they can be skated." Designs on the tomb of Agamemnon, carved probably a thousand years before the birth of Christ, interested Mr. George H. Browne, the Boston skating authority, as possible special skating figures! Many special designs are drawn upon paper before ever they are skated.

CHAPTER IX

PAIR-SKATING AND DANCING

SOCIAL FORM OF SKATING—ITS EASY ACQUIREMENT—REQUIRES ADAPTABILITY—THE SIMPLE FIGURES

Pair-skating is the most popular form of skating at this time. It is the most interesting skating to watch, unless one is himself an expert skater, and even then it offers opportunity for study of the ability, not merely to make the various strokes, but also adapt one's own stroke to that of one's partner. Dancing on the ice threatens to rival dancing on ballroom floors; there are many women who say that ice-waltzing is more interesting and more delightful than waltzing in ballrooms.

To do good pair-skating both partners must be fairly well grounded in the school figures; at least the forward and backward circles, on both edges, and threes, the forward brackets, counters and rockers, ablity to get up on the toes and understand the strokes known as the Mohawk. With

this equipment very interesting performances can be given. Other school figures are desirable but do not often find place in simpler forms of pair-skating. All the dancing on ice can be done with these strokes. The spread-eagle stroke is very valuable in pair-skating and grapevine steps are effective.

Partners should be of nearly equal weight, for balance in the swings. The woman should be shorter than the man, so that movements carrying the arms over the head may the easier be done. While a nervous, showy skater may tend to liven the style of his partner's deliberate skating it is generally better if the partners skate somewhat the same style. Graceful adaptation of each other's strokes counts more in pair-skating than brilliant individuality.

Learn the simpler forms of pair-skating hand in hand and side by side. Then try the positions of man skating backward and woman skating forward, both hands touching, or swinging from side to side, so that separation occurs and right hand touches right hand. Then skate side by side, both facing forward, touching hands at the start,

loosing hands as the man swings behind the woman and joining hands as he comes to her side again.

Gradually extend this latter figure into circles of full size, or even two circles if sufficient carrying power can be obtained. Then put a forward three in, catching hands immediately after it is performed, so that the curve may be maintained. At this point the partners have arrived where innumerable developments and combinations are possible.

WALTZING.

To waltz on ice is the special desire of every woman who takes up skating. It is easy for almost any skater to waltz who can do the threes on forward and backward edges; good waltzing is a difficult art, demonstrating ability as a skater and fine adaptability in pair-skating. The strokes are very simple and need but little explanation.

The strokes for the woman consist of a starting stroke on left outside backward, made in the middle of the large eight to

be followed by the waltzers. Swing to left inside backward, then in rotation follow strokes on right outside backward, left outside forward three, right outside backward, left outside forward three, right outside backward, left outside forward three, right outside backward, which brings her back to the center of the eight form and here she swings over to right inside backward and starts the other half of the eight, circling in the opposite or reverse rotation. She must execute a three each time she is at the end of the left outside forward stroke, which places her in position for the

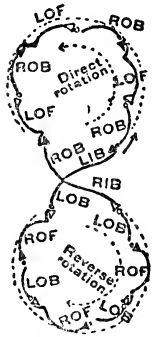


Fig. 1.
The Lady's Steps.

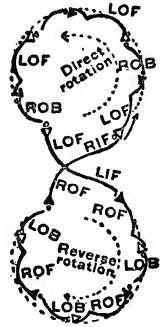


Fig. 2.
The Gentleman's Steps.

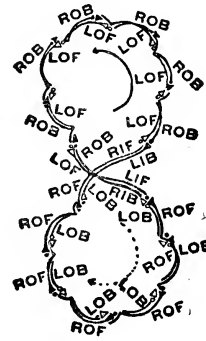


Fig. 3.
The Overlapping Steps of the Pair.

Practice in the form of an "Eight."

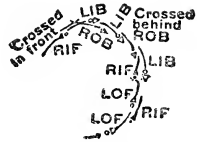
following stroke and brings her partner around into correct position. The second half of the eight form is skated in reverse rotation.

There is a wave waltz, introduced into the United States from the Princess Rink, London, and the invention of Miss Muriel Harrison, in which the partners dip and rise on the skating knee and sway to the time of the music, instead of taking another stroke, which is one of the most beautiful forms of the ice waltz. It is not at all difficult, but requires care to catch the rhythm.

The Bohatsch March or Ten Step, which is popularly skated to waltz time, is another very graceful and interesting figure for pair-skating. The writer doubts if this step is ever learned from printed descriptions, but it can be mastered by close attention to the diagrams. The feet must be lifted very little from the ice. The positions are similar to those for the waltz. The Fourteen Step is similar to the Ten Step, but the fourth step by the man should be made on the right outside forward. The

woman's fourth step is on the left outside backward. Then the balance of the Ten Step is added.

The Lady's Steps.



The 3rd and 10th steps are long, the 2d, 5th, 7th and 9th very short.
The Gentleman's Steps.

The Mohawk, or, as it is called in Europe, Amerikaner Waltz, is a fine figure for pair-skating and capable of many developments. Its success in the beautiful numbers skated by George Kerner and Cathleen Pope in the New York Hippodrome taught many American skaters that they had been neglecting a very interesting and comparativley easy number. The Mohawk step is shown in diagrams. By a change of edge it can be skated in eight form; spectacular jumps can also be introduced. Rockers and counters can be employed in pair-skating and are learned more easily with a partner than alone. The "Q," or change of edge, with a three is another fine pair-skating movement.

Hand-over-the-head figures are effective and comparatively easy. They may consist of the simplest forward outside circles, in which the hands pass over the head of the woman, or backward circles where both hands or only one hand passes over the head. The "Q" can be so skated and is most effective.

Pair-skating should not degenerate into skating with hands touching all the time. Let the skaters learn separating strokes, such as runs, big circles which bring them together, some figures executed by both in unison, then other separating strokes. Big bold curves, followed by meeting and skating together, are most effective. A circle in the center, around which the skaters revolve, touching hands, may be used effectively as a place for meeting after individual strokes on opposite sides of that center.

Chapter X

TEACHING AND PROFESSIONAL SKATING

New Field for Expert Women Skaters —Its Requirements—Demand for Teachers and Stage Skaters

The vogue of figure skating has opened up entirely new fields for women who become expert in it. Not in many years has any sport brought such a demand for women competent to either teach it to private pupils or demonstrate it by professional exhibitions. So great has been the demand that many amateurs have turned professionals.

There are not more than half a dozen expert women teachers of figure skating in the United States at this time and there is room for a hundred. Those who love the sport feel that the presence of competent teachers is necessary to its maintenance and development. In some cases wealthy patrons of figure skating have even arranged so that competent teachers should not lose

by leaving lucrative forms of employment to teach the graceful art. Numerous rinks have been constructed or are under construction in the United States; in all these there will be place for those who are capable of teaching the sport.

Many men teachers have come to the United States from foreign countries and most of them are making great success of their new venture. The fees paid for instruction in figure skating are unusually high, ranging from four dollars an hour up. In one case a famous woman teacher has been paid as high as fifteen dollars an hour. Another woman teacher of much fame was engaged by the season by one of the families of wealth to teach the young girls the art of figure skating, holding herself in readiness at their call and skating either in the city or in society skating resorts in the suburbs. This is a new, interesting and dignified field of employment for women who desire to be self-supporting.

The requirements of the professional teacher are not that she herself shall be a world champion but that she shall be

familiar with the correct form of skating the school figures and have ability to teach that form. Some of the best teachers are not great skaters, yet their pupils show remarkable progress in short time.

Nor does the work require great strength. The new method of teaching skating is not that of holding up the pupil bodily but consists of allowing the pupil to find her own balance and then correct errors in that balance. The teacher must be able to illustrate good style of skating and the more expert she is the better her reputation.

Stage or theatrical skating is now offering a new field for athletic young women inclined toward public entertainment and gifted for it. The requirements are ability to skate well rather than great beauty of face or figure. When the vogue of skating came in there could not be found in the United States sufficient young women who could skate well to complete a small company; they had to be imported from foreign countries. With the opening of many ice skating resorts throughout the country and the employment of artificial ice on the stage

as a base for theatrical entertainments, there is room for a great many good skaters in a line of employment which pays well and offers many attractions.

Exhibition skating at these resorts, either in hotels or in rinks, is often coupled with teaching between the entertainments. The young woman who can teach skating and also skate well enough for theatrical work and ice ballets can find employment without much difficulty. The sort of skating which is required in theatrical shows, unless it is of solo nature, is very easy and implies not much more than sureness in the simple edges and ability to waltz. In the larger field of solo skating there are not many competitors and the salaries are commensurate with the scarcity of the artists. The young woman who has natural talent for the sport and aptitude in learning its intricate developments may find it a very satisfactory means of livelihood. And if she becomes another "Charlotte," or even learns to skate as well as the companions of that wonderful artist, she may earn a salary equal to a bank president's or a senator's.

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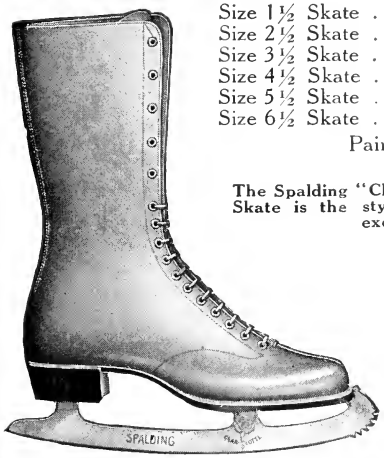

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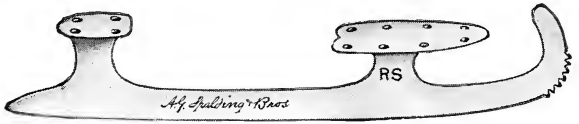

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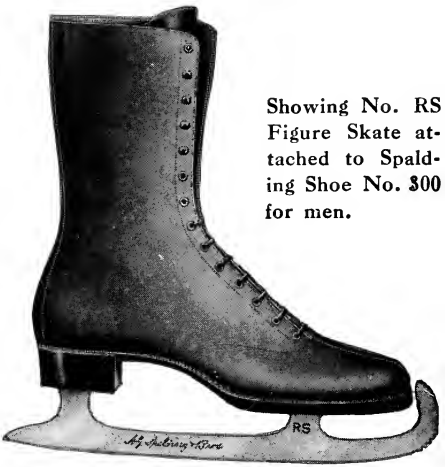

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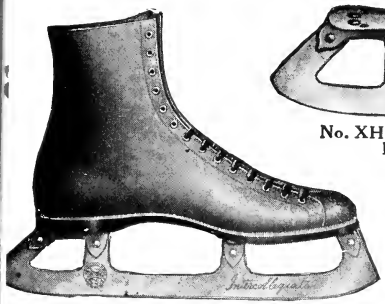

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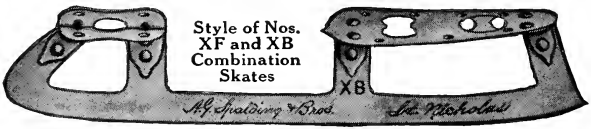

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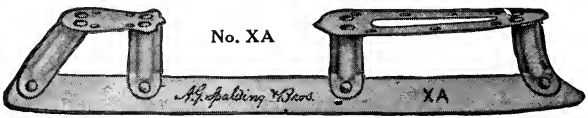

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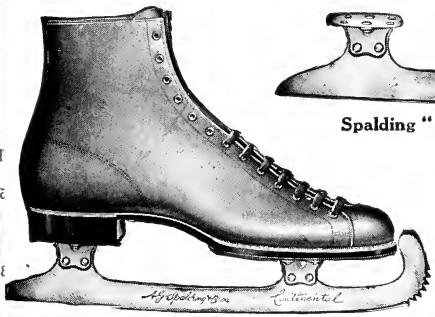

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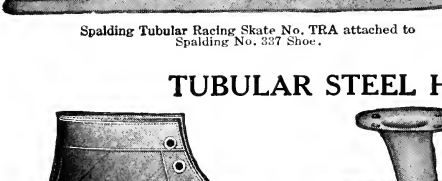

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We recommend these shoes for use with Spalding Tubular Racing Skates, also with any style racing skates made to be riveted to shoes.

No. 337

Spalding
Lambs' Wool Tongue

No. **B.** Detachable. A wonderful comfort and convenience. (Patented ented January 15, 1918. . Pair, **75c.**

No. B

CORRECTLY DESIGNED SKATING SHOES FOR MEN

Spalding "Championship" Hockey Shoes

No. **339.** This is a heavier weight shoe than No. 337. Fine quality leath Reinforced inside over ankle. Padded tongue. Special counter supports ank instep and arch of foot. Hard box toe special protection. Laces low. Bluch cut. Large brass eyelets. . . . . Pair, **$10.**

The most popular and universally satisfactory hockey shoes ever made. Reco mended particularly for use with Spalding Hockey Skates, regular and tubu styles. Suitable also for use with any Canadian Pattern Hockey Skates.

Spalding Hockey Shoes

No. **333.** Made after the design of our No. 337 shoes, but differing in quality material and construction. Light weight and substantially made. . Pair, **$5.**

No. 333 Shoes can be used with any Canadian Pattern Hockey or Racing Ska to be riveted on.

Spalding Men's Skating Shoes

No. **319.** Made of good quality leather, machine sewed. Padded tongue. F heels. Laces low. Blucher cut; lined. Well constructed shoes. Pair, **$6.**

Recommended for use with any regular Clamp Fastening Ice Skates or ska requiring full-heel shoes.

All Spalding Shoes—for skating and for every sport, game and outing purpose—are made the Spalding Shoe Factory, Brooklyn, N. Y., where designing is an art and Quality reigns

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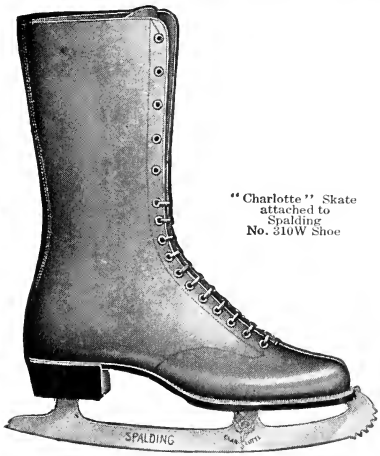
Spalding Skating Shoes



"Charlotte" Skate attached to Spalding No. 310W Shoe

It has been said that the success of the American athlete has been due in a great measure to the attention to detail with which he selects his equipment.

Especially is this so in footwear. This was early recognized in the establishment of a Spalding shoe factory which would be devoted to the manufacture of athletic shoes exclusively and which would combine quality of material with accurate knowledge of specialized requirements.

In no department of athletic sport is more care required in careful fitting than in skating, and especially so since the general use of the skate-and-shoe combination of skating equipment. The excellence of a perfect skate can be nullified by a poorly fitting or wrongly designed shoe and many novices lose interest in skating and become discouraged when, if the truth was known, the fault is often due to improper foot equipment. Each style of skating has distinct features and it is only in the co-ordination of skate making and shoe making, with years of experience and a ready access to the knowledge of the best exponents, that proper skating equipment can be produced.

When selecting skating shoes or skates, insist upon Spalding's.

Send for latest Spalding Catalogue, showing complete equipment for Skating, Skiing, Hockey and other Winter Sports.

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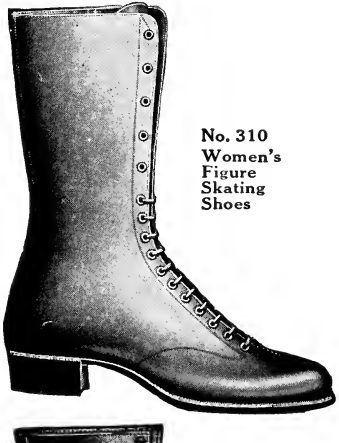
WOMEN'S COMBINATION FIGURE SKATING AND STREET SHOES

Every up-to-date feature required in a really perfect shoe for figure skating incorporated in the make-up of Spalding figure skating and street shoes.



No. 310 Women's Figure Skating Shoes

Expert Model—Black Kangaroo

No. **310.** For Women. Similar in design No. 300 (expert men's shoe) but made on women's lasts. . . . Pair . . . $1 Luxury tax — Total Retail **$18.**

No. **310W.** White Calf. General lines No. 310. Special orders only not carried in stock. . . . . Pair . . . $1 Luxury tax — Total Retail **$18.**

Spalding Women's Skating Shoe

No. **360T.** Tan leather, special quali Full heels, approved skating last. . . . . Pair . . . $1 Luxury tax — Total Retail **$13.**

No. **340.** Spalding Comfort Skating Sh high cut, full heels, special selected bla leather. . . . . Pair, **$10.**

No. **309.** Same last as No. 340, but sheepsl black uppers. . . . . Pair, **$7.**

No. 360T Women's Skating Shoes

Nos. 360T, 340 and 309 Shoes, are reco mended for use with Spalding Hockey a Combination Model Skates, also with Spaldi Rink Skates.

No. **370.** Special quality leather; nicely lin Blucher cut. Laces low. . . Pair, **$10.**

No. 370 Shoes are recommended for use w Spalding Women's Hockey Skates. Suital also for use with any style Women's Hock **or** Racing Skates made to be riveted to sho

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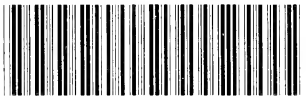

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